



Doctor of Musical Arts (DMA) Graduate Guidebook

Note to Students

Welcome!

UCLA's DMA program offers a space for cultivating both musical artistry and scholarship. The program's aim is to integrate performance and research, creating a more dynamic, expressive, and communicative approach to music-making.

This guide, designed for DMA students, faculty, and staff, outlines the program's requirements and logistics. It is intended to support your success and allow you to focus on your musical and scholarly pursuits. The guide is detailed to address any questions you may have, so please take the time to read it thoroughly. We wish you all the best on your journey of discovery.

- Graduate Committee on Performance on behalf of the UCLA Department of Music
Performance, Education and Composition

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ADMINISTRATIVE STRUCTURE

Understanding the overall structure of graduate study at UCLA will help you navigate the program and utilize its resources.

The [UCLA Academic Senate](#) operates as a legislative body and a system of appointed, faculty-run committees for UCLA, one of which is the UCLA Graduate Council.

The [UCLA Graduate Council](#) creates policy for all graduate education at UCLA. It is composed of:

- Twenty faculty members
- Four graduate student representatives appointed by the Graduate Student Association
- Graduate Division deans, directors, and principal staff

This council recommends changing or creating degree programs and periodically reviews and evaluates all graduate programs of study.

The [Division of Graduate Education \(DGE\)](#) executes the policies set by the Graduate Council and oversees the quality and progress of graduate education on campus, including the program requirements on the following pages. Throughout your studies at UCLA, you may interact with the Graduate Division about funding, degree milestones, and the awarding of your degree.

Our [Department of Music Performance, Education, and Composition](#) program requirements are crafted at the department level and formalized through DGE and the Graduate Council. Our program is subject to the [DGE Standards & Procedures](#).

As a graduate student at UCLA, you may regard the program requirements and the Graduate Division's Standards & Procedures as your contract with the university.

The [School of Music's Office of Student Affairs](#) works to recruit, matriculate and retain students at The UCLA Herb Alpert School of Music. Guided by the University's learning and teaching mission, the Office creates an inclusive space that provides comprehensive academic advising, and support services to foster student success.

ADMINISTRATIVE STRUCTURE

(Continued...)

The Student Affairs Officer (SAO) works to advise Department of Music Performance, Education, and Composition graduate students by:

- Providing guidance and support
- Monitoring degree progress
- Discussing academics and funding
- Liaising between students and the Graduate Committee in Performance
- Handling student petitions for approval
- Meeting with the Graduate Committee in Performance to discuss students' academic progress

The Graduate Committee in Performance (Graduate Committee) oversees the academic aspects of the Master of Music and Doctor of Musical Arts programs. Members of the committee are drawn from performance faculty and teachers of the graduate core courses. The committee chair is the Faculty Graduate Advisor (FGA).

The Graduate Committee advises, evaluates, and adjudicates:

- Petitions for curriculum exceptions (MM and DMA)
- Century Lists (DMA)
- Questions for the Written Qualifying Exam (DMA)
- Written Qualifying Exam (DMA)
- Dissertation proposals and Doctoral Committees (DMA)
- Academic qualifications of applicants for admission to the MM and DMA programs

The Faculty Graduate Advisor (FGA) chairs the Graduate Committee in Performance and works with the Student Affairs Officer to track graduate students' degree progress, encourage their timely progress, counsel students on when and how to schedule exams, and advise students on matters of professional development.

The FGA also:

- Advises students and faculty about the DMA program.
- Serves as many DMA students' primary faculty academic advisor until a student's Doctoral Committee Chair is appointed. Students may also seek academic advice from their studio instructor or other faculty.
- Holds periodic individual meetings with students.

ACTION ITEMS FOR INCOMING STUDENTS

Orientation

All DMA students are expected to attend a virtual orientation meeting with the Department's Chair and the Student Affairs Officer (SAO). Students should bring questions to this meeting about any aspect of the graduate program, including immediate planning and registration.

English as a Foreign Language (ESL)

If a student is a non-native English speaker, they must:

- Review the guidelines for UCLA's English requirements
- Consult the ESL Placement Exam Guide
- Review the "Graduate Admissions Checklist" that comes with the student's acceptance letter. This provides guidance about whether the student needs to take the ESL Placement Exam (ESLPE). If required to do so, the student must take the ESLPE in the Fall or Winter Quarter of their first year.
- Review the guidelines for the Test of Oral Proficiency (TOP) Exam

If an ESL student wishes to be eligible for a teaching assistantship in their second year, they need to take the TOP exam by the end of Spring Quarter of their first year. If an ESL student wishes to be eligible for a teaching assistantship in their first year, they need to take the TOP exam in the Summer before enrollment.

A Note Regarding the Foreign Language Requirement

By the end of a student's second year in the DMA program, they will be required to demonstrate proficiency in a foreign language as a prerequisite for other academic requirements necessary to complete the program. Since there are different ways to fulfill this requirement, each with its own timeline, the summer before enrollment is the best time to decide which language(s) and method of completing the requirement would be most beneficial.

A Note about Research, Written and Online Sources, and Originality:

The research environment is evolving. While online sources and archives are important, hard copy print sources remain essential. To develop a solid basis of knowledge and advance a convincing thesis requires commitment and hard work. Spend time in the library, utilize the help of library staff, and order books you need that are held in storage. It is challenging but rewarding to succeed in writing clearly and eloquently! In your WQE and dissertation, distinctive ideas need to be documented in your text and listed in your bibliography. Your dissertation should be firmly grounded in your knowledge of music and its cultural context. While A.I. can be a helpful tool at some stages of the research process (such as outlining, summarizing, and editing), be wary that prose generated by A.I. is often overly generalized and inaccurate. It is no substitute for your own determined efforts to articulate distinctive original ideas! Research integrity requires that you take responsibility for your own work. A.I. may appear to offer shortcuts, but it ultimately negates your sacred human right of autonomy and freedom of expression.

ACTION ITEMS FOR INCOMING STUDENTS

(Continued...)

Initial Arrival on Campus

California residents should plan to arrive in Los Angeles by mid-September. Non-residents should plan to arrive by September 1. Fall quarter classes begin the Thursday of “Week 0.” To view annual UCLA academic calendars, please go to the [registrar site](#).

Contact Information

When you arrive, make sure you update your mailing address, phone and email information on your [MyUCLA portal](#). The Student Affairs office will use this information as the primary means of communicating with you.

California Residency

IMPORTANT: California residency, if approved, provides a huge benefit to UCLA students in terms of tuition and fees. To prepare to obtain California residency, you will need to begin establishing legal ties to California. If you are a U.S. citizen but not a California resident, you must make an appointment to visit the Residence Deputy in 1105 Murphy Hall and/or consult [this website](#) at your earliest convenience. The Residence Deputy will direct you on this process.

ACTION ITEMS FOR INCOMING STUDENTS

(Continued...)

FINANCE

☒ **Tuition and Fees**

For updated information regarding tuition and student fees, visit the [Division of Graduate Education website](#).

BruinBill, BruinDirect, and BAR (Billing & Accounts Receivable)

☒ **Bruin Direct (Direct Deposit for your BAR/Bruin Bill Account)** is the electronic deposit of your BAR/Bruin Bill refunds directly into your personal bank account. All students are required to have Bruin Direct. A U.S. bank account is required. While your Bruin Direct account is being set up, refunds will be mailed to the address you indicate on MyUCLA. All BAR refunds are eligible to be directly deposited, which include fellowships, stipends, loans and any non-payroll payments to students. Sign up is available by logging into MyUCLA and clicking on Bruin Bill Accounts.

☒ **Bruin Bill – University Student Billing Account:** Students are assigned a Bruin Bill account which records all charges and payments associated with registration and student housing, as well as other service charges like student health service (Ashe Center) charges that are assessed to students. Your Bruin Bill is available to manage nearly 24/7; just login to MyUCLA and click on Bruin Bill Accounts. It is your responsibility to review your Bruin Bill account each month and to make the Graduate Student Affairs Advisor aware of any issues that arise.

TEACHING ASSISTANTSHIPS & RESEARCH MENTORSHIPS

☒ **Requirements and Specifications for Teaching Assistants (TAs)**

Students are limited to 12 quarters of TA-ships, though this may be extended to up to 18 quarters as an exception approved by UCLA's Graduate Division.

All students who will be TA-ing in the School of Music are required to take Music 495 (Introductory Practicum for Teaching Apprentices), which lays the foundation for the teaching excellence expected of all TAs at UCLA. One quarter is required, to be taken during or before the first quarter of the TA-ship, but two quarters are recommended.

Students who plan to work at over 50% time on campus must first contact the department's Student Affairs Officer (SAO) and fill out an "Authorization to Work over 50%" form, which must be approved by the Department Chair.

ACTION ITEMS FOR INCOMING STUDENTS

(Continued...)

☒ **Research Mentorships**

Students are encouraged to apply for Research Mentorships during their studies at UCLA. For information on this and other sources of continuing support, see the [Division of Graduate Education Continuing Support](#) webpage.

☒ **Conference and Research Funding**

For those interested in attending conferences, UCLA funding resources are available. Please apply for these funding opportunities in the following order:

1. Doctoral Travel Grant

- The Division of Graduate Education offers a Doctoral Travel Grant, which will reimburse up to \$1,000 related to conference participation through a student's seventh year in any of its doctoral programs. Please see [this page](#) for details:

2. School of Music Student Opportunity Fund

- The UCLA Herb Alpert School of Music provides reimbursement for travel expenses related to research, performance, master classes, festivals and conferences. Please contact the Office of Student Affairs for more information.

3. For other funding opportunities, please view the [Division of Graduate Education Funding webpage](#)



Program Checklists

DMA Program Requirements

DMA PROGRAM REQUIREMENTS

Coursework

Complete a minimum of 98 units, consisting of:

- 24 units at the 200 level
- 60 units at the 400 level
- 10 units at the 500 level (4 units are electives).

IMPORTANT: Students who received the MM degree at UCLA are expected to complete at least 28 additional units and two recitals beyond the MM requirements, subject to the specific requirements of their area of specialization.



Please keep in mind the following as you review the program checklists:

Students who earned the MM in performance at UCLA are expected to complete the DMA in two years, rather than three, since so many course requirements from the MM degree carry over into the DMA (such as Music 202, 203, and 204 and at least one quarter of Music 261). They present only two DMA recitals, rather than three, and receive two years of lessons and/or recital preparation courses, rather than three. Scholarships and academic apprenticeships such as teaching assistantships are usually offered for only two years of DMA study. Most of the degree milestones for MM-to-DMA students happen one year earlier than for DMA students who earned their master's degree somewhere other than UCLA.

Additional coursework may be required to satisfy the Foreign Language Requirement.

*Electives are chosen from Music 261A through 261F, C267, 270E, 270F, 596D, courses in pedagogy, Musicology 250, Ethnomusicology 271, 273, 275, 279, or other appropriate graduate courses selected with advisement.

**Units of Music 599 Guidance of PhD or DMA Dissertation, will be taken once the student has advanced to candidacy.

NOTE: Keyboard majors must collaborate with at least one vocalist or vocal ensemble, one wind player or small ensemble, and one string player or small string ensemble within the context of the MUSC C485 Chamber Ensemble requirement.

Masters of Music (MM)/Doctor of Musical Arts (DMA)

Program Checklist

Instrumental/Vocal Performance

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

MM TRACK

Courses	Title	Total Units
Problems in Performance Practices: Various MUSC 261A-F:		4
MUSC 400-level performance instruction	1. 2. 3. 1. 2.	30
MUSC 400-level performance organizations	1. 2. 3.	6
MUSC 595A:	Preparation of Final Doctoral Recital	6
*Elective	1. 2.	6

DMA TRACK

Courses	Title	Total Units
Problems in Performance Practices: Various MUSC 261A-F:	1. 2.	8
MUSC 400-level performance instruction (instrumental = 6 units/quarter)	1. 2. 3. 4. 5.	30
MUSC 400-level performance organizations	1. 2. 3.	6
MUSC 401	New Music Forum	2

Masters of Music (MM)/Doctor of Musical Arts (DMA) Program Checklist Instrumental/Vocal Performance

MM/DMA Track Continued...

MUSC 469 or 471:	Instrumental Pedagogy OR Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
*Elective	1.	
	2.	6
Instrumental Students:	Chamber Ensemble (1 unit each) 3 quarters of MUSC C485	3
Voice Students:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each) 3 quarters of MUSC C458	6

Masters of Music (MM)/Doctor of Musical Arts (DMA) Program Checklist Conducting

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

MM TRACK

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various	4
MUSC 400-level conducting instruction (6 units each)	1. 2. 3. 4. 5.	30
*2 quarters of MUSC C458:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each)	4
MUSC 400-level performance organization (2 units each)	1. 2. 3.	6
MUSC 595A:	Preparation of Master's Recital	6
**Electives:	1. 2.	4

DMA TRACK

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2.	12
MUSC 400 Level performance instruction (6 units/quarter)	1. 2. 3. 4. 5.	30
MUSC 401:	New Music Forum	2
3 quarters of MUSC 400-level chamber ensembles (2 units each)	1. 2. 3.	6
MUSC 469:	Instrumental Pedagogy OR 471: Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
* Electives	1. 2.	4

Doctor of Musical Arts (DMA Program Checklist Instrumental/Vocal Performance

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2. 3.	12
MUSC 400-level performance instruction (6 units/quarter)	1. 2. 3. 4. 5. 6. 7. 8.	48
MUSC 401:	New Music Forum	2
MUSC 469 OR 471:	Instrumental Pedagogy OR Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
*Elective	1.	4
INSTRUMENTAL STUDENTS: 3 quarters of MUSC C485:	Chamber Ensemble (1 unit each)	3
VOCAL STUDENTS: 3 quarters of MUSC C458:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each)	6

Doctor of Musical Arts (DMA Program Checklist

Conducting

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2. 3.	12
8 quarters of 400-Level conducting instruction (6 units each)	1. 2. 3. 4. 5. 6. 7. 8.	48
MUSC 401:	New Music Forum	2
3 quarters of MUSC 400-level chamber ensembles (2 units each)	1. 2. 3.	6
MUSC 469:	Instrumental Pedagogy OR 471:Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
* Electives	1. 2.	4



Degree Milestones

Degree Milestones

In addition to the required coursework, students must complete the following degree milestones on a timely basis:

- Foreign Language Requirement
- Recitals:
 - First Year Recital
 - Entrepreneurial Recital
 - Final DMA Recital
- Departmental Written Qualifying Exam
- Dissertation Proposal and Constitution of Doctoral Committee
- University Oral Qualifying Exam
- Final DMA Recital
- University Final Defense of the Dissertation and Dissertation Filing

For more information, see [this page](#) on the Division of Graduate Education website.



WHAT TO EXPECT:

In the following pages, we will outline and provide a detailed explanation of the key milestones required for completing your DMA degree. Each milestone will be thoroughly discussed to give you a clear understanding of the expectations, timelines, and necessary steps for successful progress through the program.

Foreign Language Requirement

FOREIGN LANGUAGE REQUIREMENT

By the end of their first year in the program, all DMA students are required to demonstrate reading proficiency in, at minimum, one of the following foreign languages: German, French, Italian, or Spanish. The language should be chosen in consultation with the student's studio instructor and the FGA. A student may request to substitute a language (or languages) for those listed above to fulfill this requirement, explaining how the proposed language may be vital for their repertoire and/or area of specialization. DMA students who received their MM degree at UCLA should plan to satisfy the foreign language requirement in their first academic year in the DMA.

In addition, voice, collaborative piano, and choral conducting majors must demonstrate reading proficiency in a second foreign language by the end of the student's second year in the program.

The methods for fulfilling the DMA foreign language requirements include:

- Completing three quarters of UCLA foreign language instruction in the same language. Levels 1 and 2 may be taken pass/no pass or for a letter grade. Level 3 of the language course must be taken for a letter grade and completed with a minimum grade of B or higher.
- Passing a language examination administered by a UCLA foreign language department. This examination may be completed by using one of the following language exam options:

Spanish

There are two language examination options:

Spanish Placement Exam

- The Spanish Placement Exam is a 90-minute online test to determine your level of understanding in the language. Once the student receives the results, they will be required to enroll into the level in which they have tested into. Please see the [placement exam information](#), on the UCLA Spanish & Portuguese website.
- If the student tests into level 3 you will still be required to take Spanish 3

Spanish Exemption Exam

- The Spanish Exemption Exam is for experienced students who know they can pass at a Level 4 or higher.
- The Spanish Exemption Exam has different sections that test listening, vocabulary, grammar, writing and speaking. Please see [this link](#) for important information about when these different sections are offered.

French, Italian, German

- [Placement exam link](#)
- For the German Placement Exam, please click the link above and use the German 4-6 link within the webpage. This will assure that you have tested into at least Level 4.

RECITALS

General Information

Doctoral students in the DMA program are required to perform one recital each academic year as part of their degree progression. These recitals serve as critical opportunities to demonstrate artistic growth and professional readiness. The recitals must take place during one of the three regular academic quarters, between the first day of classes and the last day of Exam Week. The second-year Entrepreneurial Recital may occur during the summer.

NOTE: The Final DMA Recital may not be given in the same academic year as the Entrepreneurial Recital.



RECITAL OVERVIEW

Recital Overview:

- 1st Year: First-Year Recital (approximately 60 minutes of music)
 - By the Monday of Fall Quarter Week 7, first-year DMA students must submit their [Recital Program Approval Form](#) to the SAO via DocuSign. The student will also need to submit their Program to their studio teacher for approval. Students who have received their MM degree from UCLA will not need to complete the First-Year Recital.
- 2nd Year: Entrepreneurial Recital (approximately 60 minutes of music)
 - This recital is designed to showcase the student's imagination, creativity, and entrepreneurial skills, which are now essential for a successful performance career. It must take place off-campus and aim to attract a substantial audience. Students who have received their MM degree from UCLA will complete the Entrepreneurial Recital within their first academic year as a DMA student.
- 3rd Year: Final DMA Recital (approximately 60 minutes of music)
 - The Final Recital must include music related to the student's dissertation topic. The Recital Program Approval Form must be submitted to the SAO via DocuSign two months before the scheduled performance. Students who have received their MM degree from UCLA will complete the Final DMA Recital in their second-year as a DMA student.

Note to choral conducting students:

If a student received the MM at UCLA in choral conducting and is now a DMA choral conducting major, the student will be provided a minimum of 50 minutes of performance podium time in their two DMA years (plus corresponding rehearsal time), according to the following guideline: 20 minutes of performance time in the first year/30 minutes in the second year.

If a student earned a MM elsewhere, the student will be provided a minimum of 70 minutes of performance podium time in their three years of DMA studies (plus corresponding rehearsal time), according to the following guideline: 20 minutes in the first year/20 minutes in the second year/30 minutes in the third year.

Recital Guidebook:

The Recital Guidebook is a comprehensive resource that covers everything related to student recitals, including scheduling procedures, guidelines, program templates, and more.

To access the Recital Guidebook, please visit: <https://ucla.box.com/s/2wlrzz5drww7dy6la95uy5afyymm7xe5>

For questions about recitals, please contact: recitals@schoolofmusic.ucla.edu

Recitals

RECITAL PROGRAM APPROVAL PROCESS

For each recital, a [Recital Program Approval Form](#) must be submitted at least two months ahead of the scheduled recital via DocuSign to the SAO.

1st Year - First Year Recital: The Recital Program Approval Form for the First-Year Recital is due by Monday of Fall Quarter Week 7.

2nd Year - Entrepreneurial Recital: The Recital Program Approval Form for the Second-Year Entrepreneurial Recital is due at least two months before the student plans to perform the recital.

For this recital, the student must include a detailed proposal, including:

- Description and rationale for the recital (two paragraphs minimum; one page maximum)
- Itemized budget
- Marketing plan for attracting attendance
- Repertoire, program order and names of collaborators (if applicable), in a similar format to that submitted for the First-Year DMA Recital
- Recital venue, date and time, with written confirmation from the sponsoring entity that the event is scheduled.

3rd Year - Final DMA Recital: The Recital Program Approval Form for the Final DMA Recital is due at least two months before the student plans to perform the recital, and must include a copy of the First-Year and Entrepreneurial Recital programs. The student's Dissertation Committee members are expected to attend the Final DMA Recital.

Recital Program Approval and Review

Step 1: Submit the [Recital Program Approval Form](#) two months prior to the proposed date for each recital. Students must complete the recitals in the order listed above (First-Year Recital in Year 1, Second-Year recital in Year 2; Final DMA Recital in Year 3).

NOTE: If a student is unable to perform a recital, due to unforeseen circumstances, they must find an appropriate date to complete the missed recital, in consultation with their studio teacher. If the postponed recital rolls over into the next academic year, the student must complete the previous year's recital before presenting the postponed recital. If the recitals are not completed in sequence, they will not count towards the degree.

Step 2: Once a student has successfully completed each recital, it is their responsibility to initiate the Recital Review Form via DocuSign to have their recital graded. Students will need to fill out one of the following two DocuSign forms to send to their invited faculty:

(For 1st and 2nd Year Students): Submit the [DMA Recital Evaluation Form](#).
(For 3rd Year Students): Submit the [DMA Final Recital Evaluation Form](#).

Sample Program

COVER PAGE

UCLA Herb Alpert School of Music
 Final DMA Recital
 Student Names, Instrument/Voice type
 Recital Date and Time (with year)
 Location
 UCLA

This recital is in partial fulfillment of the requirements of the Doctor of Musical Arts Degree.

PROGRAM PAGE

Program Title (if applicable)

Student Name, Instrument/Voice type

Collaborative artists' names and instruments

Sonata No. 10 in B flat major for piano and violin, K. 378 (1779) Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro moderato
- II. Andantino sostenuto e cantabile
- III. Rondo

Sonata No. 1 in f minor for violin and piano, Op. 80 (1946) Sergei Prokofiev (1891-1953)

- I. Andante assai
- II. Allegro brusco
- III. Andante
- IV. Allegrissimo

-INTERMISSION-

Rhapsody No. 1 (2014) Jessie Montgomery (b. 1981)

Sonata in A major for violin and piano, FWV8 (1886) César Franck (1822-1890)

- I. Allegretto ben moderato
- II. Allegro
- III. Recitativo-Fantasia
- IV. Allegretto poco mosso

BIOGRAPHY PAGE

PROGRAM NOTES

Recitals

DMA RECITAL INFORMATION

Repertoire

Instrumental and vocal recital programs should comprise approximately 60 minutes of music.

Over the course of the degree, the student's recital repertoire must demonstrate a command of a wide range of styles, though comprehensive stylistic mastery need not be demonstrated on every recital program.

Important note: On two of the three recitals, the student must include a work by a living composer, or a work written after 1970. Chamber works, if deemed appropriate or complementary to a particular program in consultation with the studio teacher, may be included.

DMA recital repertoire should be comprised of works students have learned while enrolled in their graduate degree program at UCLA.

Memorization

Students should consult their studio teachers and/or area heads regarding specific requirements for memorization. At the discretion of the student's studio teacher and/or area head, memorization requirements may be waived for contemporary compositions, premieres, or for other compelling reasons.

For piano majors: All "standard" repertoire must be played from memory. Contemporary music does not need to be memorized.

For organ majors: At least one substantial work on each recital must be played from memory.

For other instruments and voice: For strictly solo works, where the other part(s) serve purely as accompaniment (e.g., instrumental concertos, opera or concert arias, art songs, or unaccompanied pieces), memorization is expected. In repertoire for two or more performers where the parts are relatively equal in importance and difficulty (e.g. sonatas, duos, trios, quartets, certain song cycles), memorization is not required.

Recitals

DMA RECITAL INFORMATION

(Continued...)

Venues

The main on-campus venues for graduate recitals are:

- Lani Hall
- Ostin Ensemble Room
- Ostin Recording Studio
- Orchestra Room (1343)
- Choral Room (1325)
- Band Room (1345)
- Schoenberg Hall (Piano and organ recitals only)
- Organ Studio (Organ recitals only)

Accompaniment

UCLA staff and student piano accompanists for graduate recitals are available to students without charge. Students may choose to collaborate with accompanists from outside UCLA, but at their own expense. Up to three hours of rehearsal time with UCLA accompanists will be allotted for DMA recitals.

NOTE: For an accompanist to be provided by the School, the student must contact the Coordinator of Instrumental Collaborative Piano, Prof. James Lent, at least two months prior to the proposed concert date. Sheet music must be provided to the accompanist at least one month prior to the first rehearsal.

Presentation

Students are expected to treat all degree recitals as formal events that reflect on the reputation of the School of Music and the University. Performers should be dressed in appropriate concert attire and exhibit a professional manner on stage at all times, including appropriate acknowledgment of all collaborating artists and a gracious manner towards the audience. In consultation with their studio instructor and the Graduate Committee, students may explore alternative concert formats and protocols. The Entrepreneurial Recital is meant to encompass this kind of alternative presentation.

Recording

Video recording of recitals for archival purposes is provided by the School of Music at no charge to the student. Pending resource availability, live-streaming may be arranged with advance planning. Please contact the Music Technology and Production team to discuss live-streaming possibilities.

Faculty Attendance

The student's studio instructor is expected to attend each recital in person. Students are encouraged to invite additional faculty.

Exams Structure and Process

General Information

The DMA program at the UCLA Herb Alpert School of Music includes a structured exam and dissertation process designed to assess students' mastery of their field and readiness for professional careers in music. This rigorous process is designed to prepare students for the highest level of achievement in both performance and scholarship within their field.

Below is an overview of the main components of the exams and dissertation process:

1. Century List
2. Written Qualifying Exams
3. Dissertation Proposal and Constitution of Doctoral Committee
4. University Oral Qualifying Exam
5. University Final Defense of the Dissertation and Dissertation Filing



Exams and Dissertation Process

OVERVIEW OF EXAMS SEQUENCE & STEPS

Step 1: Submit Century List to Student Affairs Officer (SAO) and the Faculty Graduate Advisor (FGA).

Step 2: Receive approval of Century List or a request for re-submission from the Graduate Committee.

Step 3: Upon approval of the Century List, choose date for the Written Qualifying Exam (WQE) in consultation with the SAO. The exam must take place on a weekday and is scheduled to take nine hours. DMA students who received their MM degree at UCLA should take their Written Qualifying Exam (WQE) during their first year in the DMA program.

Step 4: Receive and review information about the WQE from the SAO a week prior to the exam date.

Step 5: Take the WQE and Submit to SAO. On the exam date, the student is emailed the exam prompts at 9am and will be expected to complete the exam on or before 6pm the same day. The student will then submit their responses via email to the SAO and FGA at or before 6pm.

Step 6: Receive WQE grade. The Graduate Committee will review and determine the student's WQE result within two weeks of submission. The evaluation is graded Pass or No Pass. The decision will be delivered to the student by the FGA. The Graduate Committee, represented by the FGA, may have requests for edits or may determine that the exam should be retaken. Should the student be required to retake an exam, the SAO can assist with rescheduling the exam retake.

Step 7: Nominate Doctoral Committee. Once the student has passed the WQE, they nominate their Doctoral Committee members by submitting the following two DocuSign documents:

[DMA Committee & Dissertation Topic Form](#)

[DGE Nomination Doctoral Committee Form](#)

All doctoral committees require at least four members. Please see page 30 for information about requirements for doctoral committee membership.

Exams and Dissertation Process

OVERVIEW OF EXAMS SEQUENCE & STEPS

(Continued...)

Step 8: The Division of Graduate Education (DGE) approves the membership of the Doctoral Committee.

Step 9: University Oral Qualifying Exam (OQE). Once DGE has approved the membership of the doctoral committee, the student may then hold their University Oral Qualifying Exam. Students should coordinate their University Oral Qualifying Exam date with their committee. Please see page 32 for information about the OQE.

Step 10: Advance to Candidacy (ATC). Once the doctoral committee gives a passing grade to the student on their University OQE, the doctoral committee chair contacts the SAO to submit the OQE result. The SAO then sends an ATC Request form to the Division of Graduate Education for their approval. Once the DGE approves the ATC Request, the student is advanced to candidacy.

Step 11: Dissertation Writing. After the student has formally advanced to candidacy (ATC), they begin work on their dissertation and enroll each quarter in MUSCLG 599 under the direction of their Committee Chair.

Important Note: Students are encouraged to apply for external funding opportunities, such as the [Dissertation Year Award](#), in Winter Quarter. In order to be eligible for the Dissertation Year Award, the student must be ATC by the end of Fall Quarter.

Step 12: Dissertation Defense and File. Students are required to schedule their dissertation defense with their committee and let the SAO know the scheduled date. Once the student has passed the Defense, they will [File Your Electronic Thesis or Dissertation \(ETD\)](#)

Filing Fee Application

Students who are in good academic standing and who have completed all degree requirements except for filing their dissertation may [apply for a Filing Fee](#) option. This option permits the students to take one additional quarter to complete their dissertation.

Graduate students who are approved to use Filing Fee pay \$215 for the filing quarter and have the entire quarter to complete their degree requirements. While on Filing Fee status, a student may no longer: take courses, be employed by UCLA, receive financial support, or access certain campus services. Once the student has passed the Dissertation Defense while on Filing Fee, they will be required to [File Your Electronic Thesis or Dissertation \(ETD\)](#).

Students may use the filing fee option only if they were registered for the previous academic term, and satisfy the eligibility criteria.

Exams and Dissertation Process

EXAM STRUCTURE

Century List and Written Qualifying Exam

Century List

Century List

The Century List is a study list of approximately 25 compositions and 25 supporting written sources from a roughly 100-year period, assembled by the student with faculty assistance. The list comprises selected repertoire from the student's major, and also includes other important music from the same time span, as well as scholarly writings about the music on the list.

In addition to repertoire directly related to the student's major, the list of works will include other important works spanning the same approximately 100 years, comprising a variety of genres (e.g., solo, chamber, orchestral, choral, art song, opera).

The supporting written sources list should consist of well-chosen scholarly writings about the music and the period. Each source must be followed with a one or two-sentence explanation of why the source is valuable to include.

The quality, rigor, and relevance of the scholarship should be the determining factor in its inclusion on the list.

In addition to the approximately 25 supporting sources, a listing of relevant recordings may also be included.

When evaluating your Century List, the Graduate Committee may consider questions like:

- Does the list correspond well to the roughly 100-year period?
- Is there a healthy balance of specificity and breadth in both the works list and the written sources list?
- Are important works, composers, or genres missing, under-represented, or over-represented?
- Does the list of written sources provide appropriate background and context for the chosen repertoire?

Please see Appendix I for a detailed FAQ about the Century List.

Written Qualifying Exam (WQE)

The Departmental Written Qualifying Exam (WQE) is a day-long project that asks the student to write an essay (or essays) responding to a specific "prompt" e-mailed to the student at the beginning of the exam. The exam is nine hours in length and should be at least ten pages, double-spaced, and must include a relevant bibliography of at least a dozen items. For the exam, the student is permitted full use of the Music Library and any online resources. It is graded Pass or No Pass by the Graduate Committee. Grading is dependent on the degree of specificity with which the student responds to the specific questions/issues, and on the thoroughness, thoughtfulness, aptness, and originality of the student's treatment of the topic. The exam should reflect a balance between citations of scholarly works and the student's own ideas.

A student is permitted three attempts to pass the exam. A third No Pass will result in dismissal from the program.

Please see Appendix II for a detailed FAQ about the Written Qualifying Exam.

Exams and Dissertation Process

EXAM STRUCTURE

(Continued...)

Constitution of Doctoral Committee

All doctoral committees require a minimum of four members, of whom a minimum of two members (including the Chair) must hold UCLA Academic Senate faculty appointments.

The composition of the doctoral committee must adhere to the following rules:

- The chair (or one of the co-chairs) must be a Music Department professor.
- A minimum of two of the four members must be from one of the three UCLA School of Music departments. (Adjunct professors may serve as committee members if they are certified and approved by the university's Committee on Degree Programs
- A third member must be a UCLA faculty member, though need not be in the School of Music.
- Two of the three UCLA-affiliated members must be at the Associate Professor rank or higher.
- The fourth member may be either from another accredited university or college which is UCLA's academic equivalent. (Non-UCLA committee members must have the equivalent of UCLA Senate faculty appointments.)
- At least one of the committee members must be from outside the Music Department, but with respect to this member's departmental affiliation, anyone holding a "0% appointment" in the Music Department is considered an "outside" member. (Please consult the Staff Graduate Advisor about which non-Music- Department professors also hold "0% appointments" in the Music Department.)

Doctoral committees may also include lecturers, but lecturers may serve only in addition to the four required members and cannot hold a 597 section.

Exams and Dissertation Process

EXAM STRUCTURE

(Continued...)

Dissertation Proposal

The dissertation proposal should be a description of the research project the student plans to undertake, including a description of the issue(s) at hand, how the student will conduct the research, and a bibliography of resources the student will consult. The student's studio teacher, the Faculty Graduate Advisor, members of the Performance Studies faculty, the proposed Committee Chair or other interested faculty may assist students in formulating their proposal.

A successful dissertation proposal will include:

- A robust, thoughtful title.
- Background information and rationale concerning the proposed project.
- A survey of the existing literature on the proposed subject.
- An explanation of general analytic procedures/methods the student intends to use.
- A sample outline of the structure of the dissertation, including a proposed list of chapters.
- A proposed timeline for completion.
- A preliminary annotated bibliography.

The dissertation proposal should be approximately 3000 words, including the annotated bibliography.

It is first submitted to the Graduate Committee, which adjudicates it. The committee may propose changes or a redo of the document. Once the proposal is approved by the Graduate Committee, the student can proceed with formally constituting the Doctoral Committee via the Division of Graduate Education (DGE), and then forward the proposal to their newly constituted Doctoral Committee in preparation for the student's Oral Qualifying Exam.

Exams and Dissertation Process

EXAM STRUCTURE

EXAM STRUCTURE

(Continued...)

University Oral Qualifying Exam (OQE)

The University OQE is an approximately two-hour meeting with the student's Doctoral Committee at which the student orally presents their dissertation proposal and fields questions from committee members. Its purpose is to help guide the student in the early stages of their writing by obtaining feedback from Doctoral Committee members. The OQE must occur a minimum of two months before the final Doctoral Recital.

The student notifies the SAO after the OQE is completed. The SAO then sends the Report on the Oral Qualifying Examination Form to the student's Doctoral Committee members, who must all sign it electronically, indicating whether or not the student has passed the OQE. Passing the OQE is the final step for the student to be formally "Advanced to Candidacy".

NOTE: Due to faculty members' busy schedules, students need to schedule a date and time for their OQE well in advance. Students are responsible for finding a space to hold their exam and should schedule the room for at least two hours. Students are also responsible for ensuring that their committee members are able to attend the exam.

Remote Participation Requests: If the student or committee member requests, and if the Doctoral Committee chair or co-chairs and the Department Chair approves it, the OQE and/or the final defense of the dissertation may be held fully or partially remote, for the following reasons: health, difficulty scheduling an in-person examination due to committee member schedules, committee member or student located off campus, financial considerations.

The technology required for remote participation must allow all participants to see and be seen, hear/be heard, and have access to visual materials in real time.

Exams and Dissertation Process

EXAM STRUCTURE

(Continued...)

Writing the Dissertation; University Final Defense of the Dissertation; Filing

Writing the Dissertation

Students primarily work with their Doctoral Committee Chair on their dissertation but may seek help from other faculty. The Doctoral Committee Chair directs and oversees the writing and research of the dissertation and is often not the student's performance professor. They may enroll in MUSC 599 ("Guidance of PhD or DMA Dissertation") during preparation. MUSC 599 is typically taught by the student's Doctoral Committee chair, but may also be taught by a Performance Studies faculty member.

University Final Defense of the Dissertation

The final defense of the dissertation is scheduled when the Doctoral Committee Chair and the candidate agree that the work is ready to be defended before the Doctoral Committee. Complete copies of the dissertation must be sent to each member of the committee at least two weeks in advance of the defense. The final defense of the dissertation may not occur earlier than two weeks after all committee members have received the dissertation. In neither this nor any other matter of timing may the student use financial or other reasons to pressure the Doctoral Committee into acting any sooner than it deems appropriate. Awareness of all academic deadlines is the student's responsibility.

The Final Doctoral Recital should occur before the dissertation is completed and filed.

Filing the Dissertation

All dissertation "signatures" and filing are done electronically. Please see the [Division of Graduate Education website](#) for important information on filing procedures and formatting requirements.

Note: Doctoral students are strongly encouraged to attend one of the quarterly Dissertation Filing Workshops given by the Division of Graduate Education.

COPYRIGHT PROTECTION

If a student has any questions about copyrights, licensing, or any matters related to the ownership and protection of their work, they should contact the UCLA Copyright & Licensing Librarian, Martin J. Brennan at martinjbrennan@library.ucla.edu or (310) 206- 0039.

NOTE: University policy explicitly states that no copyright permissions of any kind are required in order to file the dissertation. Even for potential later publication of work, Fair Use protects most uses of copyrighted materials, provided that they are reproduced only in part, are included for academic purposes of commentary or criticism, and provided that such use does not harm the economic value of the copyright.

Exams and Dissertation Process

APPENDIX I: CENTURY LIST FAQs

Why do I have to make a Century List?

Every DMA program has its own way for students to demonstrate musical knowledge that is both deep and broad. At UCLA, this is the Written Qualifying Exam (WQE), a day-long, real-time, open- book assignment in which a DMA student responds to prompts that they receive just before the exam begins. The prompts are based on a study list that you and your faculty advisors carefully develop, which is called the Century List.

What are the purposes of the Century List?

1. It joins performance with scholarship, emphasizing repertoire the student cares about and scholarship that is relevant and helpful for understanding that repertoire.
2. It guides the student's study for the Written Qualifying Exam by fostering:
 - deep knowledge of the chosen repertoire and its musical and conceptual background.
 - broad knowledge of related music and ideas from a roughly 100-year period.
3. It prepares the student for college teaching through studying important works that a university-level performance instructor should know expertly and fluently.
4. It guides faculty in creating the Written Qualifying Exam prompt(s) for the student.

What are some ways a student can start to organize the Century List?

One of these three repertoires may initially guide the task of assembling the List:

- **Repertoire of interest to the student.** The Century List may contain any repertoire relevant to the student's major, within a roughly 100-year span, with which the student wants to become closely familiar.
- **Repertoire from the student's DMA recitals.** Works performed in a DMA recital can well serve as a starting point for the Century List.
- **Repertoire connected to an envisioned dissertation topic, while not confined to it.** For example, if the dissertation will examine a particular choral piece, the Century List might focus on the development of that genre of choral music, on similar performance issues as they appear in several different genres, or on the varieties of choral genres from the time. It depends on what you want to learn about.

This option may be useful if you have already settled on a dissertation topic, since a focus on dissertation-related repertoire may help to make the Century List and WQE a preparatory stage on the way to formulating the dissertation proposal.

However, since the WQE is meant, in part, to measure breadth of repertoire knowledge, a Century List must contain substantial repertoire outside of the dissertation topic.

Exams and Dissertation Process

APPENDIX I: CENTURY LIST FAQs

(Continued...)

How many and what kinds of items should the Century List contain?

The Century List should contain around 50 items from an approximately 100-year period:

- Approximately 25 compositions—full works or excerpts.
- Approximately 25 written sources—usually published articles, chapters, or books—related to the selected music, its background, the broader repertoire, and the era. (These sources, not necessarily written during the 100-year period, need to be about music of that period.)
- Optional: Relevant recordings or videos may be added to the approximately 50 items.

How do I choose my roughly 100-year period?

The process is different for every student. The endpoints may be suggested, for example, by the rough lifespan of a composer or a musical practice, by the dates of relevant musical works, or by the development of crucial musical and intellectual ideas.

Does the 100-year period need to coincide with a historical century or musical period?

No. You may start your roughly 100-year period in any year that suits your Century List.

If I choose a focus related to my dissertation, is the Century List the same as the dissertation bibliography?

No. They are distinctly different. The dissertation bibliography relates directly to the dissertation topic. The Century List has significantly more breadth. There may be some overlap between the two lists, but their purposes are completely different.

How do I present the Century List?

Please prepare a Word document as follows:

- A. Title the document “Century List,” then list your name, major, the date and the roughly 100-year period you have chosen.
- B. Optional: Briefly explain the organizing principle(s) of the list. (One paragraph maximum.)
- C. Provide a numbered list of about 25 works of music, arranged chronologically—full works or important sections, movements, acts, etc. Include complete titles and dates of composition.
- D. Provide a numbered list (starting again from 1) of about 25 written sources (published articles, chapters, or books), arranged alphabetically by author. Include dates of publication. For each item, provide a sentence or two explaining its relevance to the List.
- E. Optional: add a separate numbered list of additional relevant recordings or videos.

Important note: For the WQE, you will be responsible for a thorough knowledge of the works listed, so it’s important to make a list that is substantial yet realistic in length.

Exams and Dissertation Process

APPENDIX I: CENTURY LIST FAQs

(Continued...)

Who will help me assemble my Century List?

You may work on your list with your studio instructor, the Faculty Graduate Advisor, and/or other Performance Studies faculty. (Help may also come from prospective members of your dissertation committee, and/or members of the Graduate Committee.)

Although it is not a requirement, you may enroll in a quarter or two of Music 597 ("Preparation for the Written Qualifying Exam") while creating the list and studying it for the Exam. The instructor for Music 597 may be your studio instructor, a member of the Performance Studies faculty, or another interested faculty member.

How and when should I submit my Century List?

E-mail the list to the Faculty Graduate Advisor at least six weeks before your desired date to take the Written Qualifying Exam.

How is the Century List approved?

The Graduate Committee reviews the List and either approves it or suggests revisions. Sometimes a Century List goes through one or two cycles of revision and resubmission.

The Graduate Committee's role is to help the student get the most out of the Century List and the WQE. With their diverse backgrounds, Committee members may know of works or resources that could enrich the student's understanding, or to balance or broaden the list.

Why is the Century List so open-ended?

The faculty want students to have flexibility in selecting materials for study. At the same time, the faculty want students to graduate with knowledge that is both deep and broad.

Exams and Dissertation Process

APPENDIX II: WRITTEN QUALIFYING EXAM (WQE) FAQs

What is the purpose of the WQE?

Since the DMA degree is the credential customarily required for university-level teaching in performance, the WQE aims to assure that a DMA student emerges from our program with both a breadth of knowledge about their repertoire, and the skills necessary to teach it fluently, critically and analytically. As a “barrier step” in the program, the WQE is also meant specifically to demonstrate the student’s readiness to undertake their dissertation, though the scope of both the Century List and the WQE is substantially broader than that of the dissertation.

When is the WQE taken?

The WQE occurs after the student has completed all required coursework or is in their last quarter of coursework, and has satisfied the foreign language requirement. In conjunction with the student’s studio instructor and the Performance Studies faculty, the student determines when they would like to take the exam. To maintain satisfactory progress towards the DMA degree, students should take the WQE towards the end of their second year of the program. Students who received their MM at UCLA should be prepared to take the WQE towards the end of their first year of their DMA studies.

How does the WQE work?

Once the Century List is approved, the student schedules an exam date with the Staff Graduate Advisor. At the same time, the student’s studio instructor (sometimes with input from a member of the Graduate Committee or Performance Studies faculty) drafts a “prompt” (usually in two parts) to serve as the basis for the student’s WQE response. The prompt is forwarded to the Graduate Committee for review, after which the Graduate Committee and studio instructor agree on a final version.

The exam is nine hours in length, beginning at 9AM of the chosen date. The student receives the prompt by e-mail from the Staff Graduate Advisor at the beginning of the nine hours and may use all available library and online resources in their exam. At the end of the nine hours, the student e-mails the exam back to the Staff Graduate Advisor, who then forwards it to the Graduate Committee.

NOTE: The exam should be titled “Written Qualifying Exam” with the student’s name, university ID and the date. The prompt(s) should appear at the beginning of the exam, and the bibliography and Century List should follow it.

Exams Structure and Process

APPENDIX II: WRITTEN QUALIFYING EXAM (WQE) FAQs

(Continued...)

What is the WQE intended to show?

The exam should show clarity of thought, organized and lucid writing, responsiveness to the given prompt(s), command of the items on the student's Century List, a balance of citations from bibliographic sources with original observations, and the ability to synthesize information analytically into a coherent argument.

How will the WQE be assessed and adjudicated?

The exam is graded Pass or No Pass by the Graduate Committee. Grading is dependent on the degree of specificity with which the student responds to the specific questions/issues, and on the thoroughness, thoughtfulness, aptness, and originality of the student's treatment of the topic. The exam should reflect a balance between citations of scholarly works and the student's own ideas.

A student is permitted three attempts to pass the exam. A third No Pass will result in dismissal from the program.

Closing Thoughts

As you conclude your review of the DMA Graduate Guidebook, we encourage you to keep in mind the action items, program checklists, recital and exam information provided. These resources are designed to help you navigate your academic journey with clarity and confidence.

We wish you success in your graduate studies and encourage you to reach out to your advisors and faculty members for guidance along the way. Stay engaged, stay organized, and embrace the opportunities ahead.

- Graduate Committee on Performance on behalf of the UCLA
Department of Music Performance, Education and Composition